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Arts and culture in Canada

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Arts and culture in Canada

*Extract from Canada Handbook
1980-81, Edited by Margaret
Smith, Publishing Section,
Information Services, Statistics
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During the 1980s, the arts in Canada will encounter one of the most challenging decades in the course of their development. The veritable explosion in creative activity in the early 1970s was supported by greater interest in the protection of Canada's cultural heritage and an increased recognition and demand for Canadian cultural products on the part of both national and international audiences. Canadian artists in all fields have endeavoured to carry this exciting momentum into the 80s. Unfortunately, the levels of public demand and financial support from all sources have not necessarily kept pace, in part as a result of the economic constraints which we are currently experiencing in all sectors of national activity.

The economic picture

The performing arts are inherently financially dependent. They cannot earn enough money even to come close to meeting their expenses, so their existence depends on massive financial transfusions in grants and subsidies. Being dependent on goodwill leaves the performing arts exposed and vulnerable to changing economic winds. Historically, in times of economic retrenchment the arts have been the first to suffer funding cuts. Rising costs and declining subsidies doubly jeopardize the arts.

Earned revenue is the income a performing arts organization generates from its own operations, primarily from box-office sales, but also from such other sources as guarantees and program and beverage sales at performances. Generally the average price of admission to an arts event is reasonable when compared to the inflated costs of other consumer goods. The person who attends a performing arts event is really paying half or less of the cost of production; the rest is subsidized. Average ticket prices in 1978 were: for theatre, \$4.00; for music concerts, \$5.61; for dance, \$4.87; and for opera, \$8.63.

Costs in the arts are escalating, as in all sectors of the economy. In the performing arts expenses are rising faster than revenues. In 1978 the average cost per theatre performance was \$2 396. For a music concert it was \$10 288, for dance \$7 800 and for opera \$20 273. The

income earned by theatre companies represented 51 per cent of total revenue. Opera earned 53 per cent of its revenue. Both music and dance failed to earn half of their total revenue; music 44 per cent and dance 43 per cent. The balance of total revenues was made up of grants and subsidies.

Grants and subsidies come from two main sources, the public sector (governments) and the private sector. On average, grants represented more than half (52 per cent) of the total revenue of performing arts organizations in 1978.

Governments at all levels are the major benefactors. In 1978, 78 per cent of all subsidies to the performing arts flowed from the public funds. Of these 41 per cent were federal, 27 per cent provincial and 10 per cent municipal. The remaining 22 per cent came from the private sector.

Main sources of private funds are foundations, corporations, individuals, fund raising campaigns by volunteer committees, bequests and endowments, bank interest and returns on investments. Nationally, the greatest private sector support in 1978 was from individual citizens, followed closely by corporations.

The federal government has committed itself to a major study of future directions for the development of culture in Canada. Provincial governments, major municipalities, interested organizations and members of the general public have all indicated their support for this undertaking and their willingness to participate in the exercise. Issues involved include: increased incentives to encourage financial support for artists and the arts in general from a wider variety of sources; a more effective promotion and distribution of cultural products across this vast country and abroad; and the need to exploit more fully the significant role which the arts can play as a mechanism for increasing both inter-regional understanding and the appreciation of different cultural traditions and aspirations in order to reflect the diversities of the Canadian mosaic.

The Canada Council

The Canada Council makes grants available to professional artists and organizations involved in areas such as the visual arts (including photography, film, crafts and video), writing, publishing, translation, music, theatre and dance. Currently, the Council supports the following programs with grants:

Individual artists: Grants are available to professional artists for activities in the fields of arts-related architecture, arts administration, arts criticism, creative writing, dance, film, music, photography, theatre, video, painting, sculpture and fine crafts. Individual grants range from \$19 000 (available only to senior artists) to small sums for project costs and related travel. In 1979-80 professional artists such as Gratien Gelinas, Irving Layton, Yvon Thériault and Joyce Wieland received grants. Grants for international representation and foreign exchanges are also administered by the arts award service of the Council.

Music: The Council awards the major portion of its budget in this area to professional orchestras, string quartets, chamber music groups, professional choral groups, opera companies, music organizations and schools. Funding was received in 1979-80 by the following: the Toronto Symphony Orchestra (\$802 100), the Edmonton Opera (\$120 000), and the Tudor Singers from Montreal (\$35 000). In addition, the Council has a very small program of assistance to amateur choirs, community music groups and to the publishing and recording of Canadian music.

Theatre: Theatre grants are available to professional companies, festivals, schools and associations in Canada. Operating grants are reserved for well-established companies, while grants for individual projects and workshop productions are awarded to a limited number of younger companies. Over 160 companies are awarded support each year. In 1979-80 for example the following institutions were funded: Le Théâtre du Nouveau Monde (\$465 000), Stratford Festival (\$550 000), National Theatre School (\$1 020 000) and Rising Tide Theatre Company (\$7 000).

Dance: As a result of budgetary restrictions, the Council supports only classical and modern dance and experimental expressions of

these two forms, and provides operating funds to a limited number of groups. In 1979-80 only eight companies received operating grants including the following: the National Ballet (\$1 198 000), Les Grands Ballets Canadiens (\$605 000) and Anna Wyman Dance Theatre (\$126 000). In addition, the National Ballet School receives close to \$1 million each year. About a dozen dance companies usually receive project grants.

Visual arts: The visual arts section provides grants for the following: film and video projects, the Art Bank, galleries, museums, and print workshops. A visiting artists program permits post-secondary institutions and visual arts organizations to invite professional Canadian artists for lectures. An artists-in-residence program facilitates the provision of studio space in New York, symposia, and occasional exhibitions of Canadian art abroad, for example, the recent Canadian participation at the "11th Biennale de Paris".

The Art Bank buys existing works of contemporary Canadian art, rents works to public institutions, and occasionally loans them for exhibitions. The Art Bank collection now contains approximately 9 000 works by more than a thousand artists, including Jack Bush, Charles Gagnon and Michael Snow.

Explorations program: The explorations program provides grants to individuals, groups and organizations for imaginative projects which contribute to Canadian culture. Examples of projects funded are film scripts; craft workshops; biographies; new performing arts projects; exhibits of photographs, slides and other art forms; popular writing; recordings; film; video and audio experiments; community-based cultural animation projects; and local and regional histories. In recent years, the Council has helped to finance a computer culture exhibition, a project depicting Canada's past through old photographs, and a new gallery of experimental music.

Cultural tours: The Canada Council's touring office, which aims to ensure access by the widest possible audience to Canadian performers and to develop Canadian expertise in the promotion and management of tours by performing artists, offers grants to Canadian artists and groups to develop and strengthen regional touring circuits. During 1979-80 the National Ballet toured in several Canadian provinces and the Orford String Quartet toured nationally. Some support is also given to foreign companies touring in Canada as part of a cultural exchange. For example, the Peking Opera toured some of Canada's major cities in 1979-80. An apprenticeship program enables individuals to work with people experienced in the management of artists and the management of tours.

Through the program, Concerts Canada, the touring office provides incentive grants and communications grants to managers of Canadian performing artists. The touring office also publishes practical directories for performing artists and sponsors.

Writing and publishing: Block grants are available to majority Canadian-owned publishing houses to offset publication deficits on a complete program of Canadian books during a calendar year. For publishing houses that have not yet reached the level of development required for block grants, project grants for the publication of specific manuscripts are available. Grants are also offered to Canadian publishers for the translation of works by Canadian authors from one official language to the other.

The Council also purchases Canadian books from majority Canadian-owned publishing houses for free distribution in this country and abroad. It collaborates with associations and publishers to facilitate promotion tours by Canadian authors and the publication of literary and arts periodicals. The Council also provides some support to a limited number of writers-in-residence and a national professional association of writers and publishers.

The National Arts Centre

The National Arts Centre (NAC), located in Ottawa, has three main halls. The Opera, with 2 300 seats, was designed primarily for opera and ballet, with a full-size orchestra pit and the most advanced sound, lighting and other technical equipment available. Its stage is one of the largest in the world, measuring 58 by 34 metres, and the Opera's facilities can handle the most complicated changes required by the largest touring companies. The 950-seat Theatre is ideal for Greek, Elizabethan or contemporary plays, and its stage can easily be adjusted from the conventional rectangular style to the thrust stage style used for Shakespearean drama. Like the Opera, it is fully equipped for television; simultaneous translation and film projection, and its technical facilities are among the best available. The Studio is a hexagonal room which can seat up to 350 persons in a variety of seating plans. This hexagonal room is used for theatre productions, conferences and cabarets.

The 46-member National Arts Centre Orchestra performs some 40 concerts a year in the centre and many more each year on tours in Canada and abroad. Music programming includes about 70 concerts a year, featuring distinguished soloists and guest orchestras from Canada and around the world.

There are more than 400 performances of live theatre a year at the centre. Some of the plays are produced by the theatre department and others represent Canada's regional theatre or come from outside the country. The theatre department tours Canada with productions from the subscription series and also forms small companies which perform in high schools and elsewhere, offering professional theatre in English and French to communities which would not otherwise have the opportunity to enjoy it. Workshops for students and teachers are among the other services offered.

The dance and variety department brings in some 100 different shows a year, including ballet, musical shows and comedy. A number of Canadian dance companies appear on a regular basis at the NAC; dance and variety programming offers a showcase for performers from every part of the country. Altogether, there are about 900 performances annually in the NAC, entertaining almost 800 000 people.

Films

The year 1978-79 witnessed a rapid and profound evolution in the scope and nature of the Canadian film industry.

In 1966, there were three feature length theatrical releases produced in Canada. In the decade that followed the creation of the Canadian Film Development Corporation (CFDC) in 1967, the industry began to grow, with the CFDC investing nearly \$26 million in some 220 films with budgets totalling \$60 million. It was an important and significant time when the seeds were sown for the creation of a strong and competitive industry.

Production jumped dramatically during 1979-80 when CFDC provided financial assistance of \$5.6 million in 27 films—17 English, 10 French—with budgets totalling \$50 million. In addition, several other features, with combined budgets estimated at \$13 million, were produced without any CFDC participation.

While this tremendous growth stems from many factors, the Corporation's new investment, development and promotion activities have been central to the increased activity. Other factors include: the emergence of a group of strong, innovative producers; the tax incentive offered by the capital cost allowance; the development of new sources of financing through public offerings by recognized brokerage firms; and the co-production treaties Canada has with the United Kingdom, France, Italy, the Federal Republic of Germany and Israel.

Museums and galleries

Over the past decade, Canada has witnessed a dramatic increase in museum activity. There are now about 1 500 museums and art galleries in operation across the country, and approximately 50 major institutions have a combined annual attendance of nearly 10 million visitors. The number of museum workers has also increased enormously and training programs in museology have expanded. Since 1972 extensive financial support has flowed from all levels of government, indicating strong public interest in the preservation of Canada's natural, historic and artistic heritage.

An important member of the museum community is the Canadian Museums Association, with its head office in Ottawa. Through its publications, seminars, conferences and museological resource centre, the association promotes professional practices among museum employees across the country.

The national museums of Canada

In 1968 the National Museums Act incorporated the four national museums under one administration as the National Museums of Canada. The four national museums are the National Gallery of Canada, the National Museum of Man (including the Canadian War Museum), the National Museum of Natural Sciences and the National Museum of Science and Technology (including the National Aeronautical Collection).

As a result of federal government deliberations a new national museum policy was announced in March 1972 and the National Museums of Canada was given the responsibility of implementing it. Based on the concepts of democratization and decentralization of Canada's cultural heritage, the national museum policy emphasized access by all Canadians to their national heritage and its preservation. Under this policy, a series of national programs was organized. Other key features of the policy included the establishment of a nationwide network of 25 associate museums, including the four national museums in Ottawa. As well, a network of exhibition centres was set up to meet the needs of communities not served by major museums.

Other national programs include the Canadian Conservation Institute, which provides research, advice and skilled care to protect heritage collections; a computerized national inventory of museum objects; a mobile exhibits program, including a fleet of caravans depicting various regions of Canada, and the Discovery Train, a half-mile of dramatic exhibits of our national and human history; an international exchange program; and a program of technical and financial assistance to hundreds of qualifying institutions. Publications, audio-visual productions and educational kits serve a wide audience from coast to coast.

The National Gallery of Canada: The function of this gallery since its incorporation in 1913 has been to foster public awareness of the visual arts and to promote an interest in art throughout the country. Under this mandate, the gallery has increased its collections and developed into an art institution worthy of international recognition.

There are more than 23 000 works of art in the National Gallery including paintings, sculptures, prints, drawings, photographs and decorative arts. The historical collections have been built along national and international lines to give Canadians an understanding of the origins and development of their cultural history as expressed through the visual arts. The collection of Canadian art is the most extensive and important collection in existence and is continually being augmented. In addition, there are many Old Masters from the principal European schools from the 14th to the 20th century and growing collections of Asian and contemporary art.

Visitors to the gallery are offered an active program of exhibitions, lectures, films and guided tours. The reference library, which contains more than 67 000 volumes and periodicals on the history of art and related subjects, is open to the public.

The interests of the country as a whole are served by circulating exhibitions, lecture tours, publications, reproductions and films. At the same time, the gallery promotes interest in Canadian art abroad by participating in international exhibitions and by preparing major exhibitions of Canadian art for showing in other countries; it also brings important exhibitions from abroad to be shown in Canada. During 1979-80 the gallery's national program organized and circulated exhibitions, which were seen by over 265 000 people in 30 institutions in 18 cities across Canada.

The National Museum of Man: This museum collects, preserves, researches, interprets, displays and issues publications on artifacts and

data of the cultural and historical heritage of Canada's varied population.

The museum has nine permanent exhibit halls in the Victoria Memorial Museum Building. They include: "Trail of Mankind", an orientation gallery; "Canada Before Cartier", the story of prehistoric Canada; "The Inuit", a study of the people of the North; "People of the Longhouse", a portrait of the Iroquois; "The Buffalo Hunters", a study of the Plains Indians; and "Children of the Raven", on the life of the Northwest Coast Indians. The museum's new permanent exhibits — "A Few Acres of Snow" and "Everyman's Heritage: The Canadian Odyssey" — deal with the history of settlement and social development in Canada and the rich mosaic of cultures brought by settlers.

The museum's work is carried out by seven divisions. The Archaeological Survey of Canada conducts research and archaeological rescue excavations on sites about to be destroyed or damaged by development. The Canadian Centre for Folk Culture Studies has the country's largest archive of folk culture materials. The Canadian Ethnology Service conducts comprehensive research on Canadian native and Métis cultures. The Canadian War Museum, the National Museum of Man's second public building, is involved in research, exhibits and publications on military history, and houses an extensive collection of memorabilia ranging from war art to tanks. The History Division carries out studies of Canadian society and material culture since the beginning of European colonization. The National Programmes Division circulates travelling exhibits across Canada and internationally. The Education and Cultural Affairs Division produces educational resources, including the "Canada's Visual History" series, films and multi-media "Museum Kits", and provides local programs for schools and the public.

The National Museum of Natural Sciences: The National Museum of Natural Sciences consists of the divisions of botany, invertebrate zoology, vertebrate zoology, mineral sciences, paleobiology and interpretation and extension. A special unit, the Zooarchaeological Identification Centre, identifies and interprets animal remains found in archaeological investigations.

The museum is engaged in many major research projects undertaken by its staff members or associated scientists from universities and other outside organizations. More than four million scientific specimens are maintained in the museum's collections and are available to scientists from all parts of the world. The museum also publishes scientific papers on subjects related to its collections.

Audio-visual presentations, visitor-operated displays, drawings, models and thousands of specimens from the museum's collections are used in six permanent exhibit halls entitled "The Earth", "Life Through the Ages", "Birds of Canada", "Mammals in Canada", "Animal Life" and "Animals in Nature". A new permanent hall, "Plant Life", is expected to be completed in 1981.* Temporary exhibits produced by the museum or on loan from other museums and institutions are exhibited in the exhibition hall.

Public lectures, film presentations and special interpretive programs offered by the museum have become increasingly popular with school classes and the general public. Popular publications, a school loans service of educational resource materials and a program of travelling exhibits make our national heritage more accessible to Canadians across the country.

The National Museum of Science and Technology: This museum challenges over half a million visitors each year to climb, push, pull or just view the lively exhibitions built around its collections. An additional 200 000 people annually visit the National Aeronautical Collection at Rockcliffe Airport.

The museum's exhibit halls feature displays of ship models, clocks, communications equipment, a computer exhibit, a chick hatchery, old and new agriculture machinery, printing presses and artifacts of Canada's aviation history. There are numerous examples of milestones in the history of ground transportation, from sleighs and carriages to giant steam locomotives and "horseless carriages". The Physics Hall, with its skill-testing experiments and "seeing puzzles", delights young and old alike. The museum's observatory houses Canada's largest refracting telescope, which is used for star-gazing in evening educational programs.

Educational programs on general or topic oriented subjects for all age groups are conducted by a staff of tour guides. During the summer months a steam train makes a return trip from Ottawa to Wakefield, Quebec, giving its passengers a taste of the sights and sounds of a bygone era.

The museum's work also includes the designing and building of exhibits that are occasionally sent on tour throughout Canada. Artifacts are exchanged with museums in Canada and abroad.

In the National Aeronautical Collection nearly 100 aircraft illustrate the progress of aviation from its early days to present times and the importance of the flying machine in the discovery and development of Canada.

* The hall, entitled "Plant Life" was officially opened on May 29, 1981.

Libraries

Libraries have existed in Canada since the early 18th century. Legal, theological, university and society libraries were in existence before 1850; after 1850 business and industrial libraries appeared, along with tax-supported public libraries. The greatest growth for all types of libraries has been in the years since World War II.

Because Canada is a federal state and libraries fall under provincial jurisdiction, there is no unified national system of libraries. The public library systems of the provinces, though varying in detail, are alike in being supported by local and provincial funds (except for the Yukon and the Northwest Territories, which are federally funded) and co-ordinated by a central library agency.

Canadian public libraries are sources of print and non-print materials for the pleasure, information or education of their users. Some are deeply involved in providing information on community services and facilities. A growing number are finding ways to take public library services to those who cannot or do not come to libraries — senior citizens, shut-ins, prisoners and the physically and economically handicapped. People whose mother tongue is neither English nor French find that libraries frequently provide foreign-language materials, often with the assistance of the Multilingual Biblioservice of the National Library, which assembles collections of books in selected languages and offers them to library agencies in the provinces for circulation in their areas.

There are perhaps 10 000 school libraries in Canada, as distinct from unorganized classroom collections. The emphasis in this type of library has shifted from the use of printed materials alone to use of a wider range of information sources, such as films, recordings, tapes, slides and kits. As a result, school libraries have become multi-media "resource centres".

College and university libraries went through a period of rapid expansion in the 1960s and early 1970s, but growth since the mid-1970s has slowed down. University libraries have automated a number of library procedures, especially cataloguing, in order to cope with increasing workloads. They have developed networks for the exchange

of bibliographic data and have co-operated in collection rationalization and resource sharing. In these efforts they have had support from the National Library, which has sponsored a number of studies relevant to these concerns (e.g., on the possibility of national bibliographic networks). College libraries are notable for the integration of audio-visual materials into their collections and for innovative measures taken to serve a clientele ranging in age and interests from the high school graduate to the senior citizen.

Special libraries — those serving companies, associations, institutions such as museums and hospitals, and government departments and agencies — number about 1 500. Among them, the government libraries tend to be the largest, especially the provincial legislative libraries. Some federal government libraries are *de facto* resource libraries in their subject fields for the whole of the country, but in general special libraries serve only authorized users from their sponsoring organizations. Special libraries have been concerned with automation from the viewpoint of reference services.

At the national level, the scientific resource library for Canada is the Canada Institute for Scientific and Technical Information (CISTI), which was formerly the National Science Library. CISTI's services to the scientific research and industrial communities include, in addition to its back-up serials and monograph collection, a computer-based selective dissemination of information (SDI) service, a companion on-line search service (CAN/OLE) and publication of a union list of scientific serials held in Canada.

The National Library of Canada marked its twenty-fifth anniversary in 1978 by an intensive study of its future role and is now seeking to implement the priorities established. The library continues to build its collections in the social sciences and humanities and in Canadiana of all kinds, as well as to discharge many national responsibilities. In accordance with the National Library Act of 1969, it administers the legal deposit regulations, publishes the national bibliography, *Canadiana*, and maintains union catalogues from which libraries and researchers can find out where in Canada specific works are held. It assigns International Standard Book Numbers (ISBN) for English-language publications and International Standard Serial Numbers (ISSN) for all Canadian serials. It provides the SDI service for the humanities and social sciences and makes on-line searches available for a minimal fee to libraries and individuals. It has taken a leading part in promoting national bibliographic networks and is developing a federal government libraries network.

In Canada librarians are trained at the universities. Seven postgraduate schools offer master's degrees in library science and two, at the universities of Toronto and Western Ontario, also offer doctoral programs. In addition post-secondary courses for the training of library technicians are available in community colleges in many parts of the country.

Archives

The mandate of the Public Archives of Canada is to acquire, preserve and make available to the public all documents that reflect the various aspects of Canadian life and the development of the country.

At one time, manuscripts were virtually the only objects of interest to researchers. Today, equal importance is given to documents of every kind as authentic sources of information. In addition to its own library, the Public Archives now includes separate divisions for manuscripts, maps and plans, pictures, prints and drawings, photographs, films and sound recordings, and machine-readable archives.

The department has equally important responsibilities in the management of government records. The Records Management Branch aids federal government departments and agencies in establishing and administering effective programs for the management and disposal of records. Microfilms and computer records have important roles in both records and archives, the Central Microfilm Unit of the Departmental Administration Branch provides microfilming services to government departments at cost.

Laurier House, the former Ottawa residence of prime ministers Sir Wilfrid Laurier and William Lyon Mackenzie King, is administered by the Public Archives. Collections of pictures, china and silver enhance the dignified charm of the house, and are viewed every year by more than 25 000 visitors from every part of the country and from abroad.

The Public Archives has also initiated a comprehensive exhibitions program to make the many collections and services of the department better known. To this end, the Archives Branch will present a series of exhibitions and publications on the history of Canada. The first exhibition scheduled to open July 1981, will feature historical documents prior to 1700.*

* The exhibition entitled *Dreams of Empire: Canada before 1700* opened December 3, 1981 and closed April 4, 1982.

Governments and cultural policy

Private and public responsibilities: All Canadians live their cultures, but very few of them discuss the subject very much. When they do, they usually regard culture primarily as a personal affair. While certain kinds of government support are welcome, any attempt by any government to determine the substance of cultural life would be inconsistent with Canadian values.

Nevertheless, members of the public demand certain kinds of cultural services from their governments. There seems to be increasing public interest in cultural expressions that illuminate the reality of Canada and Canadians. The problems are complicated by the cultural diversity of the population, the decentralization of public authority and the openness of Canada to cultural currents from Europe, the United States and other parts of the world. The resources available from the market and from private patronage, while important, are inadequate to the task; it is recognized that public authorities must also play a part.

Thus cultural policies in Canada are characterized by a search for acceptable ways in which governments may support cultural development and the production and enjoyment of the arts, without imposing official values, control or censorship.

Governments as proprietors: By historical accident or considered decision, governments own a great deal of property of cultural importance to Canadians. Holdings range from national monuments like the Parliament Buildings to the most representative collections of Canadian painting or the records of obscure 19th century parish priests. From this role as proprietor have emerged important institutions like the provincial and federal archives, historic sites and monuments services, and important art galleries and museums operated at all three levels of government. In short, governments are the predominant collectors and exhibitors in the country.

The responsibilities of proprietorship have been recognized in a number of ways. Collections have been steadily expanded and diversified. Facilities are being improved and interpretation services strengthened so that public holdings may be more readily available and meaningful to the public.

In building construction, governments at all three levels have been prepared to give some weight to aesthetic as well as functional considerations. This extends beyond architectural design to include the use of works of art both in exterior landscaping and in furnishing. Recently there has been a new interest in renovating heritage buildings either for their historic purposes, as was the Kingston City Hall, or for new uses such as government office space.

As proprietors, governments have also been prepared to construct and operate physical facilities for exhibition and performance. Over the past 15 years, there has been quite remarkable progress in building theatres and concert halls. Virtually all the major urban areas, and many smaller centres as well, are now reasonably adequately equipped.

It is striking that investment in cultural goods and facilities for the enjoyment of the public is not limited to any single level of government. One finds libraries, concert halls, art collections and heritage buildings owned and made available by municipalities and by provincial and federal authorities. Numerous co-operative arrangements have developed between governments to strengthen the services offered and to assist with financing, especially of capital costs. Federal grants to provincial governments and municipalities have been important, especially in building facilities for exhibition and the performing arts; provincial grants to municipalities are essential for the construction and operation of public libraries, cultural centres and many programs offered at the local level. In some provinces, very substantial lottery revenues are allocated to municipal capital expenditure on cultural and recreational facilities.

Underwriting creativity: Apart from purchasing some of their work for collections or other public purposes, governments took it for granted until the middle of this century that creative people would make it on their own. No substantial expenditures were regularly devoted to the support of people rather than the purchase of product.

The report of the Massey-Lévesque Commission in 1949 was the turning point at which it became apparent that a flourishing cultural life in Canada simply could not be sustained by market revenues, private benevolence and artists living in poverty. Since that time governments have recognized, albeit hesitantly, that it is appropriate for some public funds to underwrite painters, dancers, musicians and other artists, and the institutions within which some of them work. Even now, very few professional artists approach income levels regarded as normal in

other professions, but the current level of creative expression in Canada is in some measure a reflection of government support.

Several techniques are used to channel public funds to artists in a rational way, without constraining or attempting to control the direction of their work. A number of arts councils have been established separate from the normal government structure. The Canada Council, which is the chosen instrument of the federal government, is a statutory foundation, or public trust, that is expected and required to make its own decisions without direction from any authority apart from its legislation. Several provincial governments use this pattern, with modifications to meet regional requirements.

The arts councils in turn are guided by the judgments of the creative community itself and typically rely on recognized practising professionals in a given discipline to advise on the best distribution of the available funds. There are seldom enough funds to meet the need and very hard choices must be made, so the system is designed to identify excellence as objectively as possible.

Governments as educators: In a broad sense, all education policy is cultural policy. The schools are the most important cultural institutions of Canadian society. Education is a provincial responsibility administered largely at the municipal level; the subject is accordingly diverse, complex and locally oriented, and the paragraphs that follow can suggest only a few general characteristics.

School programs in Canada have always recognized the importance of the arts as an element in general education. Schools have been teaching literature for as long as there have been schools, and in many jurisdictions the current tendency is to increase the stress on contemporary works, particularly Canadian writing. Music is also well established in almost all jurisdictions and many schools offer programs in the visual arts.

Recently there appears to have been increasing concern, reflected both in policy and in student interest, with theatre arts, television and films. Television has appeared both as a teaching aid and as a subject of study and there have been many interesting and rewarding innovations in the use of video technology by students as an additional medium of cultural expression.

In co-operation with school boards, and often with the financial support of other levels of government, many performing arts companies mount presentations to school audiences and associate student

companies with their principal endeavours. In addition, many professional companies and community groups offer theatre for young audiences out of school.

Governments as regulators: Following public opinion, governments have generally avoided any conscious interference with the arts and the cultural life of the community, treating artists and cultural organizations like ordinary private or corporate citizens. Nevertheless, significant regulatory policies have been established in a few defined areas. Space permits only two or three examples.

Governments provide the legal context for artistic production (through legislation respecting copyright and other property rights, for example) and tax policy is designed to favour the arts and other cultural activities by providing tax exemptions for private donations to arts organizations. Sometimes they have also been prepared to intervene to compensate for the economic disadvantage Canadian producers suffer beside foreign competition that can achieve very low unit costs through access to large international markets.

Many provincial and municipal governments have recently shown active interest in legislation designed to protect privately owned heritage buildings and neighbourhoods from demolition or intensive modification. Here again, regulatory policies are often coupled with incentives to encourage the restoration and re-animation of the cultural legacy received from earlier generations.

Governments as producers: Apart from a few special cases like the National Arts Centre Orchestra, governments have preferred not to assume managerial responsibility, even indirectly, for artistic performance or the production of cultural works; the work or creation of the artist or company, although often intended for the public, is in the private sector. Where government presence exists it is intended to be unobtrusive, supportive and neutral.

One striking exception to the foregoing is radio and television broadcasting, where the limitations of the technology, the economics of the industry and the character and scale of the country have dictated a mixed public and private system. However, even in the public sector governments have chosen to operate through statutory corporations in order to preserve official detachment from program content, and both public and private sectors are regulated by a separate commission that has no operational responsibilities.

As cultural institutions, the broadcasting enterprises are second in importance only to the schools; indeed some people would rank them first. One could scarcely over-estimate the cultural significance of the

radio and television networks of the government-owned Canadian Broadcasting Company (CBC), which now serve almost all of Canada in both English and French. At the same time, an important recent development in public sector broadcasting has been the establishment of some provincial educational television services; these are normally operated through statutory corporations and complement the CBC and private services with programming designed for school use, for pre-school children and for adult learners.

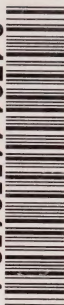
In conclusion, the cultural policies of Canadian governments are probably a rough reflection of the cultural characteristics, aspirations and priorities of the Canadian population. Since the population is diverse, dispersed and pluralistic, the policies are equally diverse and sometimes perhaps even contradictory. Like the country itself, cultural policy is a mosaic rather than a melting-pot.



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